

1917
Feb. 16
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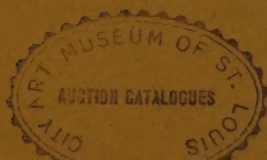
EARLY CHINESE MASTERPIECES

THE ABBOTT COLLECTION



THE ANDERSON GALLERIES

NEW YORK



CATALOGUE
OF
CHINESE PAINTINGS
TANG AND SUNG POTTERIES
RARE PORCELAINS
TAPESTRIES
AND OTHER
WORKS OF ART

COLLECTED BY
THOMAS R. ABBOTT

A PERMANENT RESIDENT OF PEKING

BROUGHT TO AMERICA BY
FREDERICK MOORE

1917
Feb. 16
NeAnA

TO BE SOLD
FRIDAY AND SATURDAY AFTERNOONS
FEBRUARY 16 AND 17, 1917
AT 2:30 O'CLOCK

ON PUBLIC EXHIBITION FROM
SATURDAY, FEBRUARY 10TH

THE ANDERSON GALLERIES
MADISON AVENUE AT FORTIETH STREET
NEW YORK

L.76463

THE ALEXANDER PRESS
114-116 W. 27TH ST. N.Y.

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1. All bids to be PER LOT as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
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The Anderson Galleries

INCORPORATED

MADISON AVENUE AT FORTIETH STREET, NEW YORK.

TELEPHONE, MURRAY HILL, 7680

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN.

INTRODUCTION

Mr. Thomas R. Abbott, whose collection is here offered at public sale, is a permanent resident of Peking, where he has made his home in the Chinese quarter for many years, devoting his time to the study of art. Curators of European and American museums and also private collectors visiting Peking in search of rare objects, have availed themselves of Mr. Abbott's assistance; and officials of the foreign legations there seek his aid and judgment from time to time in making their finer purchases. Mr. Abbott's knowledge of the Chinese language has made it possible for him to become the friend of mandarins and nobles who are, like himself, art connoisseurs, and the field of opportunity and knowledge thereby opened to him is greatly extended beyond that of the less fortunate collector. Mr. Abbott has often viewed and studied the Imperial Collections preserved in the Forbidden City.

Many of the objects that make up his collection were once the possessions of Princes or Mandarins; for his collection includes pictures by old Chinese Masters; a piece of sculpture that might be called unique; pottery of the Sung, Tang, and even earlier dynasties; rare porcelains, exquisite pieces of *kus-su* (Chinese tapestry), and old jade, old lacquer, and old rugs.

Mr. Abbott wishes it to be clearly stated that all of the paintings are not considered by him in the first class. While all possess some merit a number are, as compared with the unquestioned masterpieces, only of the character of decorative scrolls; and a few are displayed only because of their peculiar execution. It is likewise the case with some of the other minor objects.

The periods accredited to the various articles are those given by Mr. Abbott.

The collection was brought to the United States direct from Peking by Mr. Frederick Moore, who is also a well-known collector.

SPECIAL NOTICE

In view of the high quality and value of several of the masterpieces of painting and sculpture included in this Collection, The Anderson Galleries, contrary to their practice, have permitted a minimum reserve price to be placed on them. In such cases an asterisk will be found preceding the number in the catalogue, and all such items will be sold subject to these reserves which will be announced at the sale.

THE CHINESE DYNASTIES

SHANG DYNASTY	1766-1122 B. C.
CHOU DYNASTY	1122- 255 B. C.
CHIN DYNASTY	256- 206 B. C.
HAN DYNASTY	206 B. C.-220 A. D.
WEI DYNASTY	220- 265 A. D.
THE SIX DYNASTIES	265- 618 A. D.
T'ANG DYNASTY	618- 906 A. D.
THE FIVE DYNASTIES	906- 960 A. D.
SUNG DYNASTY	960-1280 A. D.
YUAN DYNASTY	1280-1368 A. D.
MING DYNASTY	1368-1644 A. D.
CH'ING DYNASTY	1644-1912 A. D.
K'ANG HSI	1662-1722 A. D.
YUNG CHENG	1723-1735 A. D.
CH'IENTUNG	1736-1795 A. D.
CH'ANG CH'ING	1796-1820 A. D.
TAO KUANG	1821-1850 A. D.



FAMILLE ROSE PANEL
CHIEN LUNG
[NUMBER 1]

FIRST SESSION

FRIDAY AFTERNOON, FEBRUARY 16, 1917

AT 2:30 O'CLOCK

Lots 1 to 121

1 FAMILLE ROSE PANEL CHIEN LUNG

An exquisite porcelain plaque in delicate colors. Representing a phoenix group upon a rockery with graceful peony sprays in several colors. The plaque is framed in black and is supported upon a stand of carved black wood.

Height, 20½ inches.

[*See Frontispiece*]

2 TURTLE GREEN CELADON VASE

LATE YUAN OR EARLY MING

An oviform, short-necked jar decorated with three Archaic heads and four rims around the neck. The crackle, dark at the base, pales as it approaches the neck, and then darkens again,

Height, 9 inches.

3 OLIVE GREEN CELADON BOWL LATE SUNG

Of the style known as the Kung Ming bowl, with a filled base. According to tradition, the Emperor who designed this bowl was a weak warrior who wished to give the effect of eating many bowls of rice, which were in reality only partly filled. Beautiful color, crackled generally in vertical lines. Of thick, heavy pottery. Black wood stand.

Height, with stand, 6½ inches.

4 TALL BEAKER OF "PRECIOUS STONE (BAOSHIU)
BLUE" KANG HSI

A slender vase with flaring base and lip. Of the deepest blue glaze, the beaker being the shape and design of an old bronze. A white rim breaks the glaze at lip and base.

Height, with stand, 9 inches.

5 BLUE AND WHITE VASE YUNG CHUNG

A slender oval vessel of soft paste, semi-eggshell; the decoration being in the design of a pine tree, a clouded moon appearing on the reverse side, the scene making a delicate little picture. A fine, almost invisible crackle throughout the glaze.

Height, with stand, 6 inches.

6 BLANC-DE-CHINE TEAPOT AND CUP LATE MING

Coiling dragons of lizard-like lines form the handle and spout of a slender vase-like pot with only a single line around the center ending in a bowknot. A single tall cup with flaring rim is plain, its beauty being purely in the lines and proportions.

Height of pot, 6 inches; height of cup, $2\frac{1}{2}$ inches.

7 TRANSMUTATION GODDESS SHRINE SUNG

A conspicuous specimen of glazing representing one of the rock or cave temples of China with a Kwan-yin enshrined within a grotto. A suggestion of lotus buds stud the stones around the image, who is correspondingly clad in white. The goddess holds on her arm a child, indicating that she is the Goddess of Maternity. A slight crackle covers the white glaze and runs in places through the other colors. A small chip from the base has been replaced and repaired.

Height, with stand, 20 inches.

[See Illustration]



TRANSMUTATION SHRINE
SUNG

[NUMBER 7]

8 JADE SNUFF BOTTLE CHIEN LUNG

Of snow color. Representing a fruit with leaves and butterflies. Green glass stopper.

Height, with stand, 3 inches.

9 OLD JADE SNUFF BOTTLE CHIEN LUNG

With bamboo and water lilies in graceful relief. Coral stopper in the shape of a cat.

Height, with stand, $4\frac{1}{2}$ inches.

10 SMALL BOTTLE-SHAPED VASE IN IRON RUST
PORCELAIN KANG HSI

A specimen in beautiful lines of the Chinese attempt to imitate minerals in their pottery. Height, $3\frac{1}{2}$ inches.

11 SMALL BOTTLE-SHAPED VASE IN IRON RUST
PORCELAIN KANG HSI

Similar to foregoing but of a slightly different coloring.

Height, 4 inches.

12 OLIVE GREEN CELADON VASE

LATE YUAN OR EARLY MING

A slender oval shape of unusually graceful lines, with a slight flare at the base and neck which are rimmed each with a delicate line. Embossed design of lotus sprays beneath the glazing. Color in delicate keeping with the artistic lines of the jar. Height, with stand, 16 inches.

[See Illustration]

13 GIRDLE CLASP IN TURQUOISE BLUE CHIEN LUNG

An imitation in porcelain of one of the Chinese favorite stones, with the usual dragon among clouds embossed beneath the glaze. Size, $2\frac{3}{4}$ x $1\frac{1}{2}$ inches.



GREEN CELADON VASE
LATE YUAN OR EARLY MING
[NUMBER 12]

14 AGATE SNUFF BOTTLE CHIEN LUNG

With green stopper. Rectilinear lines. No ornamentation, the color alone being its charm.

Height, with stand, 3 inches.

15 OLD JADE SNUFF BOTTLE CHIEN LUNG

A piece of old jade of great age, carved in more recent times. Representing a fruit cluster with insects upon it. Green jade stopper.

Height, with stand, 4 inches.

16 TWO MINIATURE JARS IN IRON RUST PORCELAIN KANG HSI

Oviform. Although practically a pair, there are slight differences in the color when closely examined; also a slight difference in the shapes; while one is rimmed with white at the lip, the other is uniform in color.

Height, with stand, $5\frac{1}{2}$ inches each.

17 THREE SNUFF BOTTLES EARLY CHING

(a) Mutton fat jade of beautiful lines. No decoration. Green turquoise stopper.

(b) Famille rose porcelain with paneled scenes in several colors, and blue and white side panels. Coral and pearl stopper.

(c) Mutton fat jade of fine lines. Chinese characters chiseled on one side and a scene on the other. White jade stopper.

18 JADE SNUFF BOTTLE CHIEN LUNG

Short ovoid shape. Green and white jade. Coral stopper.

Height, with stand, 3 inches.

19 TING WHITE BOWL SUNG

Flaring vessel of cream color, with narrow base and notably beautiful lines; sustained on a tall black stand.

Height, $3\frac{1}{2}$ inches; breadth, $9\frac{1}{4}$ inches.

20 BLUE AND WHITE SOFT PASTE JAR CHIEN LUNG

Of semi-eggshell character. Beautiful lines. A very rich blue. Decorations in Archaic and other designs on a crackled white. Black wood stand and lid in beautiful carving.

Height, with stand, 5 inches.

21 INCENSE POT IN BRONZE COLORS CHIEN LUNG

A notable specimen of the porcelain maker's attempt to imitate metal. A low pot of the shape of a bronze temple utensil, with colors imitating the original bronze with patina incrustations. Flaked with touches of real gold in the manner that bronzes were sometimes spotted. Lotus scroll decorations form a band around the vessel.

Height, with stand, $6\frac{1}{2}$ inches; breadth, $7\frac{1}{2}$ inches.

22 BOWL IN "PRECIOUS STONE BLUE" LATE MING

Embossed dragon design under the glazing.

Height, with stand, 7 inches.

23 GOURD-SHAPED BOTTLE LATE SUNG

A fine specimen of what is known as mirror or lacquer black porcelain. Perfect in shape and of high lustre.

Height, with stand, $8\frac{1}{2}$ inches.

24 SACRIFICIAL CUP YUNG CHUNG

Of copper colored glaze sometimes called sesamun color. A conventional bowl-like shape supported on a comparatively tall flaring base. The lines are those of an ancient wine glass. A notable imitation of metal.

Height, with stand, $4\frac{1}{2}$ inches.

25 POTTERY GRAVE CAMEL TANG

Partially glazed in three colors. An unusually fine specimen of these burial images. The long-legged beast is remarkably lifelike, with high raised head, an open mouth, and tail slashed to one side. Few finer examples of the camel in this form are found. Unfortunately, the base and legs were broken in transit to this country and have been repaired. It is seldom that these pieces arrive intact, owing to the exceeding brittleness of the clay, due to over nine centuries of age. Height, 26½ inches.

(Note attached to similar pieces in the Metropolitan Museum:—"In prehistoric times the custom prevailed in China of burying the retainers and wives with the dead. In later times the intention took the place of the deed, and the dead were furnished with images of what was supposed to make the hereafter comfortable. Up to the end of the Tang period, A.D. 906, pottery figures were put in the graves, then wooden ones came in fashion, which have perished, and now it is the custom to burn paper images at the funeral. The figures shown here are modelled and mostly cast in soft fine white clay and partly covered with green and yellow lead glazes fired at low heat.")

[See Illustration]

26 POTTERY GRAVE ATTENDANT TANG

In character of pottery and glaze the same as the foregoing. The figure is standing erect with hands folded beneath the sleeves, a customary Chinese attitude. The sculpturing is notable. A benign expression rests upon the face. The head is unglazed, as is frequently the case; the rest of the figure is glazed in three colors. Being of brittle clay, due to great age, the tall slender image was broken in transit to this country, but has been repaired.

Height, 38½ inches.

27 POTTERY TOMB FIGURE TANG

Evidently the figure of a slave or concubine, with a European suggestion of style, the head-dress and features of which are well chiseled. Head and feet unglazed; the rest of the figure, including a high collar, is covered with brown glazing. Height, 12 inches.



POTTERY GRAVE CAMEL
TANG

[NUMBER 25]

28 FAMILLE ROSE OVIFORM VASE CHAR CHING

Conventional, intricately worked lotus design, with Buddhist emblems in pink, white, yellow and green on a turquoise base. A beautiful specimen in both shape and color.

Height, with stand, 7 inches.

29 CARVED BLACK WOOD CABINET

Inset with porcelain panels of the Chien Lung Period. Such cabinets were designed by the Chinese as gem cases. The upper portion is of glass; the lower of carved wood, with the porcelain panels set into the doors.

Height, 22 inches; width, $13\frac{1}{2}$ inches.

30 CARVED BLACK WOOD CABINET

Mate to foregoing. Height, 22 inches; width, $13\frac{1}{2}$ inches.

31 GREENISH IVORY SNUFF BOTTLE CHIEN LUNG

An egg-shaped bottle with a pink agate top. Of peculiar discoloring.

Height, 2 inches.

32 POTTERY CENSER SUNG

Shaped after the design of bronzes and ornamented with dragon panels. Grotesque lion heads with feet protruding from the mouths form the legs. The fu lion surmounts the cover. The pot has been painted or glazed, but has generally lost this exterior. Cover slightly chipped.

Height, with stand, 15 inches.

33 OVIFORM CRACKLE JAR EARLY CHING

A vase of handsome shape with an even all-over crackle.

Height, with stand, 16 inches.

34 CLAIR DE LUNE BOWL YUAN

A handsome specimen of Thirteenth Century pottery. Conspicuously marked with an aubergine thumb print within and a spot of the same color on the outer brim. The principal color of the glazing is likewise notable. A crackle covers the bowl irregularly.

Height, $2\frac{1}{2}$ inches; breadth, 6 inches.

35 TING WHITE BOWL SUNG

Of the conventional shape of these early examples of the potter's art, flaring upward from a narrow base. Of the usual rough handiwork, but of beautiful and effective lines and glazing. On a blue, silk covered stand.

Height, $3\frac{1}{2}$ inches; breadth, $8\frac{1}{2}$ inches.

36 KWAN-YIN IN THREE COLORS EARLY MING

Goddess of mercy artistically sculptured in pottery. Face, hands and feet in the conventional manner left unglazed. Draperies of recognized Ming coloring. A benign expression appears on the crowned head of the deity, who holds an infant on her knee. On a brown, silk covered stand.

Height, with stand, $17\frac{1}{2}$ inches.

37 OLD SADDLE CLOTH IN BLUE

With beautifully worked sprays of flowers and butterflies. The contrasting central device in imperial yellow.

Size, 4 feet 5 inches x 3 feet.

38 RED LACQUER BOX LATE CHIEN LUNG

A triangular example of delicate carving. A little scene presenting a sage and a boy wandering among mountains decorates the cover. An octagonal honeycomb design surrounds the box. Lining of plain black lacquer.

Length, 8 inches.



39 RED LACQUERED HORSE SADDLE CHIENT LUNG

Of full size, with high front and back. Ornamented in heavy lacquer with roses, lotus sprays and the emblem of good fortune. This work of art in saddlery has been in actual use, two of the leather trappings remaining still fastened to it. The lacquer was of such fine, hard quality that it is now but slightly impaired. Length, 21 inches.

40 RED LACQUER SCEPTRE CHIENT LUNG

A beautifully shaped and delicately carved ju-i, or sceptre, with green silk tassels. An elephant sustaining a pot of flowers, surrounded by Buddhist emblems, forms the ornamentation of the head; fish and peaches, with a bat, decorating the panels in the handle; lotus and geometric designs alternate between the panels. The reverse side is covered with a minute fret. Length, 15 inches.

41 NOTABLY GRACEFUL KWAN-YIN EARLY MING

Of three-colored, partly glazed pottery. The face and part of the body have been painted with a material most of which has disappeared, leaving the flesh of the figure, where it is undraped, in the unglazed pottery. The carefully chiseled lines of the face, as well as those of the draped body, are the work of a master. Mounted on a silk stand.

Height, with stand, $15\frac{1}{2}$ inches.

42 PAIR OF TING WARE WHITE BEAKERS SUNG

Of the shape of temple vases. Tall, with a trumpet flare; broken by ovoid center, with fluted bands. A delicate crackle throughout the glaze.

Height, with stands, $12\frac{1}{2}$ inches.

43 SEMI-EGGSHELL BOWLS KANG HSI

A handsome pair in imperial yellow. Of notable shape and glazing.

Height, with stands, $3\frac{1}{2}$ inches.

44 TRANSMUTATION PLATE LATE YUAN

What is known as the Kuam yao or Kuam ware. Of an almost black base color with shadings of cloud-like effect in pale blue. The bowl or plate is fluted like an open six-petaled flower with a narrow rim. The glazing covers the vessel completely with the exception of the base, only a slight chip having been broken out of the rim.

Height, 2 inches; breadth, 8 inches.

45 BOTTLE-SHAPED "SPLASHED" VASE CHIEN LUNG

A large vessel of perfected lines and beautiful coloring. An even crackle covers the alternating colors of the "flame." Except for a ridged rim at the base of the neck the coloring and lines are the only decorations. The mouth of the vase was broken in transportation to this country, but has been repaired.

Height, with stand, 16 inches.

46 THREE SNUFF BOTTLES EARLY CHING

(a) A flat round bottle in agate, of peculiar and fascinating color. Stopper from the same piece of stone.

(b) Cloudy agate bottle, vase shaped, with lion head handles. Beautiful colors. Silver stopper inset with green and red stones.

(c) White jade bottle, with scenes at sides and animal head handles. Aquamarine stopper.

47 THREE SNUFF BOTTLES EARLY CHING

(a) Gracefully carved, vase shaped, cloud colored agate, with handles in the shape of lions' heads. Silver stopper.

(b) Polished agate bottle with a natural scene in the stone, representing a bird on a branch, in a deeper hue of agate. (It is noteworthy how the stone cutter has carefully chiseled the sides of this bottle to make the stone present its own picture). Green jade stopper.

(c) Old jade bottle, vase shaped, with lions' heads for handles. The latter have been blackened by, it is understood, a process of fire, making a notable contrast.

48 STANDING FIGURE OF CONFUCIUS SUNG

In three-colored pottery. The face and hands bear traces of having been gilded. Of peculiarly fine sculpturing, lines of the face being notably well chiseled. The sage is represented as standing with folded hands, clad in ancient robes, in purple trimmed with peacock green; a scarf thrown about his shoulders and a crown-like cap of ancient design. (The head was broken off in transportation to this country but has been effectively replaced). Height, 26 inches.

[See Illustration]

49 GREENISH CRACKLE BOWL SUNG

Of heavy pottery. Glaze notable in perfection and coloring. Crackle deeply marked in lines. A slight chip in the rim. Height, 4 inches; breadth, 7½ inches.



POTTERY FIGURE OF CONFUCIUS
SUNG

[NUMBER 48]

50 NOTABLE POTTERY CENSER WEI

Fine patina in mother-of-pearl glaze. Of plain cylindrical lines. A decorated band, enclosing doglike animals, binds the pot, forming the only chiseled decoration except the legs, which are of little, indiscernable figures.

Height, $5\frac{1}{2}$ inches; breadth, 8 inches.

51 "IRON RUST" POTTERY CENSER KANG HSI

An incense bowl in which the potter has imitated the color of minerals, and shaped his vessel in imitation of the brass and bronze pots that are set before gods in their shrines. No decoration except the coloring.

Height, $2\frac{1}{2}$ inches; breadth, 6 inches.

52 CENSER IN PRECIOUS STONE BLUE KANG HSI

A broad porcelain bowl of exquisite lines. Enameled in a black blue, with archaic animal heads forming the handles.

Height, with stand, 8 inches; breadth, 9 inches.

53 RARE TRANSMUTATION BOTTLE SUNG

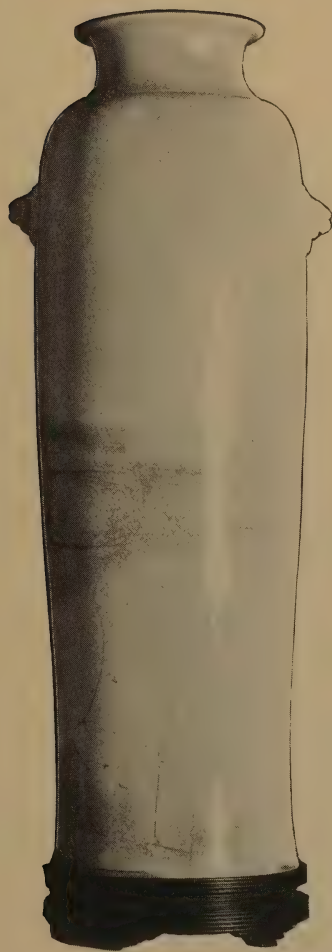
The glaze in lavender and aubergine, conspicuously touched with white. A piece of unusual shape as well as quality; tall, swelling gradually from the base, then closing again sharply to the short neck. Height, with stand, 10 inches.

54 TALL SLENDER-BODIED WHITE VASE

LATE SUNG OR EARLY YUAN

Of unusual shape and unique markings. Almost cylindrical, with but a slight effulgence rising to the neck, which is inset sharply. Mythical animals' heads, the only ornamentation, stud the two sides. The white glazing is broken by discolored bands which have taken on a brown cast and have become crackled. Here and there definite lengthy lines have broken through the glaze only, the pottery being of a thick, heavy quality. Height, with stand, 19 inches.

[See *Illustration*]



SLENDER-BODIED WHITE VASE
LATE SUNG OR EARLY YUAN

[NUMBER 54]

55 IVORY WHITE VASE SUNG

Of notable lines and coloring. The neck and base being of the same breadth; a gradual broadening from base and top to the full center. Otherwise plain, except for the beautiful crackle glaze. Sometimes called butter white.

Height, with stand, $7\frac{1}{2}$ inches.

56 SMALL POTTERY HOR HOR BUDDHA SUNG

"The God of Your Wishes." In conventional lines. With a yellow glaze finely crackled. Height, with stand, 4 inches.

57 RED LACQUER FLOWER POT WITH FLOWERS OF
OF SEMI-PRECIOUS STONES CHIEN LUNG

A rich and beautiful specimen of this peculiarly Chinese handiwork. Rectangular lacquer bowl highly carved with paneled scenes on each of the sides and beautifully drawn scrolls of the lotus combined with archaic geometric designs. From the bowl a gnarled tree rises gracefully, sustaining fruits and flowers in jade, turquoise, amethyst, agate and crystal, with flowers of coral and pearl. The profusion of delicate colors harmonizes strikingly. Height, 21 inches.

58 RED LACQUER FLOWER POT WITH FLOWERS OF
OF SEMI-PRECIOUS STONES CHIEN LUNG

Mate to foregoing.

Height, 21 inches.

59 CUT GLASS BOTTLE IN TWO COLORS CHIEN LUNG

A specimen in fine lines and colors, with notably artistic carving. The latter is done entirely upon the super covering of rich amber-colored glass, the white base forming the background. Lions at play in their native lair girdle the ovoid body of the bottle; song birds among flower branches surround the tall cylindrical neck. In every way a notable specimen of the glass cutter's art.

Height, with stand, $11\frac{1}{2}$ inches.

60 ANCIENT JADE CUP FROM A VERY EARLY PERIOD

Carving of peculiar grotesqueness and yet great beauty. The weird head of a fabulous water beast, with tossing spray forming the handle, is the decoration of the base. Above it entwine prong-tailed lizards. The rich colors of old jade cover the piece. Height, with stand, 7 inches.

61 LOTUS LEAF CUP IN TWO-COLORED JADE MING

A beautiful chiseled stone, the main body of which has the quality of translucency and a green color, like that of water in which lotus blossoms grow. The rest of the stone, of which the branches and other devices are carved, is of a wood-like hue. A lotus pod, a tiny crab, a swallow and a frog, all in miniature, repose upon the great leaf. A conspicuous example of the Chinese stone cutter's method of shaping his device from what his stone will afford.

Height, on hard wood stand, 6 inches.

62 OLD JADE CEREMONIAL CUP MING

Rectangular. Of fine lines and good carving.

Height, on stand, $3\frac{1}{2}$ inches.

63 FAMILLE ROSE CUP CHIEN LUNG

With birthday or marriage decorations, the bats, indicating good fortune. The cup is formed of two bats with outspread wings flying among clouds. Two smaller bats form, with the tail of one of the larger creatures, the tripod of feet. Fine turquoise blue lining. Height, on stand, $3\frac{1}{2}$ inches.

64 LARGE TURQUOISE BLUE FISH BOWL MING

Of heavy pottery and dull glaze. A double line of knob-like studs surround the bowl, and low raised animal heads occupy the place of handles. On high wooden stand.

Height, with stand, 36 inches.

65 BEAUTIFUL RECTANGULAR POTTERY VASE

LATE YUAN OR EARLY MING

Of ivory and silver gray hues, crackled throughout. Decorated only with plain lines, forming vase and panels.

Height, with stand, 11 inches.

[*See Illustration*]

66 FOO DOGS IN PEACOCK BLUE POTTERY

EARLY MING

A pair of fabulous animals grotesquely chiseled and glazed in a pleasing shade of blue. The squatty beasts set upon fluted glazed bases.

Height, 12½ inches.

67 LARGE BRONZE CENSER MING

Highly carved and ornamented with dragons, lotus sprays, bats among clouds and Chinese characters. On a high wooden stand.

Height, with stand, 3 feet 7 inches.

68 JADE CEREMONIAL DRINKING CUP SUNG

Of fine rectilinear lines. Originally a mottled jade, now of bone-like discoloring. Fluting and fret work bands bind the vessel. The feet and handle are likewise rectilinear and in nice keeping.

Height, with stand, 5 inches.

69 DULL OLIVE CELADON VASE MING

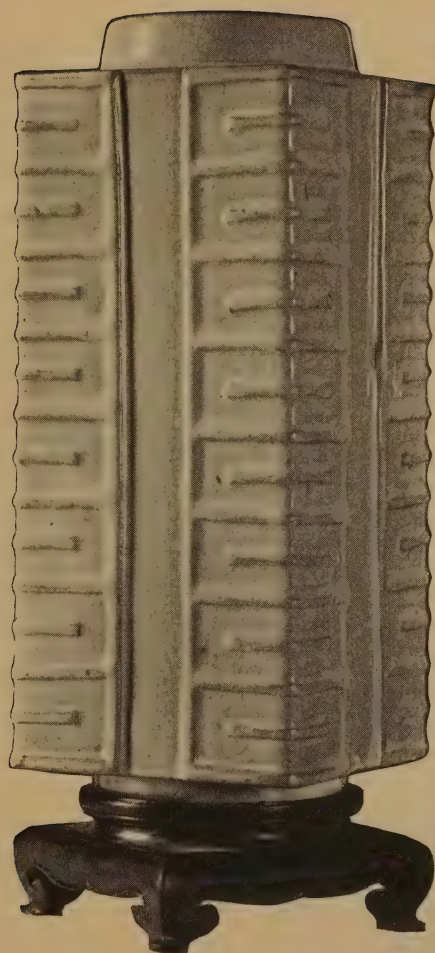
Crackle over most of the vessel.

Height, with stand, 9½ inches.

70 FAMILLE ROSE STAND AND LID CHIEN LUNG

Shaped like a large wine cup with a cover. Of a yellow porcelain covered with dragons in several colors, the wave and cloud design filling in the decorations. (Lip of stand broken and repaired).

Height, with stand, 13½ inches.



SILVER GREY POTTERY VASE
LATE YUAN OR EARLY MING

[NUMBER 65]

71 PEACH RED BOTTLE YUNG CHUNG

Of distinctive shape, globing abruptly from the broad base and narrowing gradually to the neck, then flaring at the lip. Lining of bottle in white.

Height, with stand, $12\frac{1}{2}$ inches.

72 LARGE VASE OF FLAME COLOR CHIEN LUNG

A tall vessel of rich "splashed" colors, with handles at the neck in the shape of elephants' heads.

Height, with stand, $24\frac{1}{2}$ inches.

73 TRANSMUTATION VASE MING

Of a rare grayish hue. Shoulder splashed with turquoise green, and "thumb prints" of similar color. Heavy substantial lines. Handles in the form of fabulous animal heads. The vessel is almost without a neck. Glazed inside as well as out. An all-over crackle.

Height, with stand, 11 inches.

[See Illustration]

74 SALMON PINK RUG EARLY CHING

With lemon colored border, and blue floral devices studded with white. Five medallions. Rich combination of coloring.

Size, 5 feet 9 inches x 4 feet.

75 PAIR OF GOLD-TONED MATS KANG HSI

Yellow medallions outlined with blue. Geometric corner devices in tan. Blue band borders.

Size, 2 feet 4 inches x 2 feet 2 inches.

76 RUG IN IVORY AND BLUE EARLY CHING

With flowers, fruits and butterflies composing the decorations, among which are the "Buddha's fingers." Coloring in low, simple tones.

Size, 8 feet 9 inches x 5 feet 9 inches.



RARE GREY TRANSMUTATION VASE
MING

[NUMBER 73]

77 RUG OF "THE HUNDRED ANTIQUES" CHIEN LUNG

In yellow and brown, beautifully harmonizing, with blue devices. Center medallion of fu lion and cub surrounded by clouds. Size, 4 feet x 1 foot 11 inches.

78 BLUE RUG WITH BUDDHIST EMBLEMS

CHIEN LUNG

With bright flowers, the border design containing the knot of destiny, fish, conk shell and other Buddhist symbols.

Size, 4 feet 7 inches x 2 feet 5 inches.

79 PAIR OF BRILLIANT BLUE MATS EARLY CHING

With yellow medallions and lotus blossoms.

Size, 2 feet 3 inches x 2 feet 1 inch.

80 RICH RED MAT EARLY CHING

Without design. Having the effect of old velvet.

Size, 4 feet x 2 feet.

81 UNUSUAL SILK RUG

SEVENTEENTH OR EIGHTEENTH CENTURY

On an aubergine field an all-over floral design is thrown in yellow and green, outlined with black. The green would indicate the Ming period, and the black, showing considerable corrosion, likewise indicates great age; but the rug is unusually well preserved. The border is of three rows of swastikas upon which tiny red bats are set. A piece of great rarity. Size, 4 feet 8 inches x 3 feet 3 inches.

[See Illustration]

82 VASE RUG OF TAWNY IVORY CHIEN LUNG

Ivory field and salmon and blue border. Landscape medallion center, with eagle and flowers. Above and below are the four symbols of the scholar, the box of books, roll of paintings, chess board, and musical instrument. Swastika and coin motive border. Size, 5 feet 10 inches x 3 feet.



RARE OLD SILK RUG
SEVENTEENTH OR EIGHTEENTH CENTURY

[NUMBER 81]

83 BURNT ORANGE RUG CHIEN LUNG

A glorious piece of color, with potted plants growing out of antique vases. Lotus medallion center and corner pieces. Swastika border. A notable combination of tones.

Size, 6 feet 8 inches x 4 feet 10 inches.

84 OLD KUS-SU SHRINE CURTAIN KANG HSI

Tapestry in arched shape. On a burnt orange base heavenly dogs and bats, in blue and gold, float among clouds; on the upper border, which is of deeply faded green, are three little circular paneled scenes set in between clouds and bats. Flowers and fruits decorate the border bands of blue. The whole curtain has a deep rich tone.

Size, 35 x 38 inches.

85 PAIR OF OLD KUS-SU PANELS CHIEN LUNG

Golden dragons floating in a deep blue sky, bats and clouds around them, the ocean below. Bordered with a band of gold and black.

Size, 8 x 27 inches.

86a OLD KUS-SU PANEL CHIEN LUNG

A dragon in gold with the flaming ball in the skies, the ocean represented beneath him. Smaller end panels contain phoenixes. The whole design is bound with bands of gold and black.

Size, 38 inches x 10 inches.

86b OLD KUS-SU PANEL CHIEN LUNG

Mate to foregoing.

Size, 38 inches x 10 inches.

86c OLD KUS-SU PANEL CHIEN LUNG

Mate to foregoing.

Size, 38 inches x 10 inches.

87 KANG HSI PAINTING IN BLACK AND WHITE

SUBJECT: Goddess riding upon a mythical animal, beneath her a warrior, child, and old man gazing upward in adoration. A curious piece of religious imagination.

ARTIST: Tai Houg. Size, 18½ x 44 inches.

STRONG BLACK ON FADED WHITE SILK.

88 INK DRAWING MING

SUBJECT: Buddhist transformation scene; after the story of Li Lung-min. A long makimono depicting human beings, gods, and devils performing extraordinary functions.

ARTIST: Unsigned. Size, 11½ x 196 inches.

INK DRAWING ON PARCHMENT.

89 EIGHTEENTH CENTURY PAINTING CHIEN LUNG

SUBJECT: The Eight Intoxicated Saints.

ARTIST: Ku Ching-hsue. Size, 10 x 166 inches.

A makimono with many human figures in groups.

HIGH COLORING ON PARCHMENT.

90 MING PAINTING

SUBJECT: The Palace of Han.

ARTIST: Unsigned. Size, 41 x 10 inches.

A highly colored small makimono on silk, giving a vivid representation of Chinese country palaces and temples.

91 EIGHTEENTH CENTURY DRAWING

SUBJECT: Disciples of Buddha.

ARTIST: Unknown. Size, 12 x 66½ inches.

AN INK DRAWING ON SILK.

92 LARGE WASH DRAWING MING

SUBJECTS Quaint old men and boy gazing upward at a stork in flight.

ARTIST: Hsue Chow. Size, 32 x 57 inches.

IN BLACK AND WHITE WITH SLIGHT COLOR ON PARCHMENT.

93 LARGE WASH DRAWING MING

SUBJECT: Tree in a mountain valley.

ARTIST: Lan Ying.

Size, 38 x 72 inches.

INK WASH WITH SLIGHT COLOR ON PARCHMENT.

94a FINE OLD KUS-SU HANGING KANG HSI

The long, slender hanging is constructed in three sections, each framed apart from the other. The uppermost is a design of decorative gold lettering on deep blue; the middle panel is a floral picture on a faded green base; the last represents a scene with human figures.

Size, 11 x 49 inches.

94b RARE OLD KUS-SU PANEL KANG HSI

Mate to foregoing.

Size, 49 x 11 inches.

[See Illustration]

94c RARE OLD KUS-SU PANEL KANG HSI

Mate to foregoing.

Size, 49 x 11 inches.

[See Illustration]

94d RARE OLD KUS-SU PANEL KANG HSI

Mate to foregoing.

Size, 49 x 11 inches.

94e RARE OLD KUS-SU PANEL KANG HSI

Mate to foregoing.

Size, 49 x 11 inches.

94f RARE OLD KUS-SU PANEL KANG HSI

Mate to foregoing.

Size, 49 x 11 inches.



EXQUISITE TAPESTRY PANELS

KANG HSI

[NUMBERS 94b AND 94c]

95 OLD KUS-SU SHRINE CURTAIN CHIEN LUNG

Arched tapestry; on an orange field, dragons in gold and blue float among the clouds, above conventional ocean waves. Symbols of Buddhism are scattered over the field. A floral design decorates the border bands. Of fine quality.

Size, 40 x 43 inches.

96a OLD EMBROIDERED HANGING EARLY CHING

Containing three sections in faded green silk. On each panel a distinct floral design has been embroidered with the grace of a painter's work and with exquisite coloring.

Size, 38 x 9 inches.

96b OLD EMBROIDERED HANGING EARLY CHING

Mate to foregoing.

Size, 38 x 9 inches.

96c OLD EMBROIDERED HANGING EARLY CHING

Mate to foregoing.

Size, 38 x 9 inches.

96d OLD EMBROIDERED HANGING EARLY CHING

Mate to foregoing.

Size, 38 x 9 inches.

*97 IMAGE OF A LOHAN PROBABLY TANG

Chiseled in hard stone. The figure is seated, holding a bamboo staff in one hand, the other resting on the knee. The expression of the smiling face is extravagantly lined with wrinkles. The attitude and proportions of the figure are almost as noteworthy as the countenance.

Height, 35 inches.

[See Illustration]



IMAGE OF A LOHAN IN HARD STONE
PROBABLY TANG

[NUMBER 97]

*98 IMAGE OF A LOHAN PROBABLY TANG

Mate to foregoing. Evidently from the same temple. The figure, however, is seated cross-legged and has other differing features. It is fine but cannot be classed as the masterpiece which the other is. Height, 38½ inches.

99 WASH DRAWING KANG HSI

SUBJECT: Portrait of Hsu Wei.

ARTIST: Wong Shih-min. Size, 8 x 11½ inches.

BLACK AND WHITE WITH SLIGHT COLOR ON PARCHMENT.

100 CARVED PANEL PICTURE CHIEN LUNG

A particularly graceful tree, with flowers, and birds inset upon black lacquer. In carved ivory, mother-of-pearl, and semi-precious stones. Size, 26 x 39 inches.

101 CARVED PANEL PICTURE CHIEN LUNG

Mate to foregoing. Size, 26 x 29 inches.

102 MING PAINTING

SUBJECT: A Mongol and horse.

ARTIST: Unsigned. Size, 15½ x 27 inches.

PAINTING IN COLOR ON SILK.

103 WASH DRAWING MING

SUBJECT: A solitary boatman.

ARTIST: Unknown. Size, 11 x 12 inches.

BLACK AND WHITE WITH SLIGHT COLOR ON PARCHMENT.

104a OLD TEMPLE PAINTING YUAN

SUBJECT: A Scene from the Life of Buddha.

Picture unsigned. Size, 11 x 15 inches.

- 104b OLD TEMPLE PAINTING YUAN
SUBJECT: A Scene from the Life of Buddha.
Picture unsigned. Size, 11 x 15 inches.
- 104c OLD TEMPLE PAINTING YUAN
SUBJECT: A Scene from the Life of Buddha.
Picture unsigned. Size, 11 x 15 inches.
- 104d OLD TEMPLE PAINTING YUAN
SUBJECT: A Scene from the Life of Buddha.
Picture unsigned. Size, 11 x 15 inches.
- 104e OLD TEMPLE PAINTING YUAN
SUBJECT: A Scene from the Life of Buddha.
Picture unsigned. Size, 11 x 15 inches.
- 104f OLD TEMPLE PAINTING YUAN
SUBJECT: A Scene from the Life of Buddha.
Picture unsigned. Size, 11 x 15 inches.
- 104g OLD TEMPLE PAINTING YUAN
SUBJECT: A Scene from the Life of Buddha.
Picture unsigned. Size, 11 x 15 inches.
- 104h OLD TEMPLE PAINTING YUAN
SUBJECT: A Scene from the Life of Buddha.
Picture unsigned. Size, 11 x 15 inches.
- 104i OLD TEMPLE PAINTING YUAN
SUBJECT: A Scene from the Life of Buddha.
Picture unsigned. Size, 11 x 15 inches.

105 KANG HSI PAINTING

SUBJECT: Flowers and birds.

ARTIST: Unknown.

Size, 13 x 88 inches.

MAKIMONO OF RICH COLORS ON SILK.

106 LITTLE FOURTEENTH CENTURY PAINTING

SUBJECT: Two sages.

ARTIST: Unknown.

Size, 6 x 9 inches.

HIGH COLORS ON SILK.

107 EIGHTEENTH CENTURY PAINTING KANG HSI

SUBJECT: Ladies gazing at evening star.

ARTIST: Hsuin Chong-yen.

Size, 20 x 56 inches.

PAINTING IN COLORS ON SILK.

108 MING PAINTING

SUBJECT: Lady in meditation reclining beneath a plum tree.

ARTIST: Chong Choung.

Size, 24 x 56½ inches.

BROADLY DRAWN IN BLACK AND WHITE WITH TOUCHES OF COLOR ON SILK.

109 WASH DRAWING MING

SUBJECT: A solitary crane.

ARTIST: Unknown.

Size, 18½ x 36½ inches.

IN BLACK ON SILK.

110 MING PAINTING

SUBJECT: A pair of white doves.

ARTIST: Chong Choung.

Size, 11 x 12 inches.

PAINTING IN COLORS ON SILK.

111 CHIEN LUNG PAINTING

SUBJECT: Portrait of a young prince.

ARTIST: Unsigned. Size, 26 x 50 inches.

BRILLIANT COLORS ON SILK.

112 EARLY CHING PAINTING

SUBJECT: Portrait of a priest; in conventional pose; the face well drawn.

ARTIST: Unsigned. Size, 20 x 34 inches.

IN COLORS ON SILK.

113 ALBUM OF DRAWINGS KANG HSI

Twelve pictures in black and white on a sky-blue base. Representing the Arhats, or Disciples of Buddha.

ARTIST: Chiao Ping-chung. Size of book, 14 x 12 inches.

WASH DRAWING ON PARCHMENT.

*114 SUNG PAINTING A.D. 960 TO 1280

SUBJECT: A Misty Morning.

ARTIST: Mei Yu-jen, son of Mei Fei. Size, 39 x 82 inches.

One of the formost masterpieces of Chinese landscape painting.

ARTIST'S BIOGRAPHY: Mei Yu-jen, son of the brilliant and eccentric Mei Fei, was a great lover and collector of ancient works of art. His style in painting morning and evening scenes was very impressionistic and was considered better than that of his father. He became the President of the Fu Wen Ke and died at the age of eighty.

The picture bears the signature and seal of the artist and is dated the 8th year of Hsiao Hsing, 3rd Moon, 2nd day. The drawing was made therefore, A.D. 1138.

INK PAINTING ON SILK WITH SLIGHT COLOR.

*115 SUNG PAINTING A.D. 960 TO 1280

SUBJECT: An Eagle.

ARTIST: The Emperor Hui Tsoung.

Size, $33\frac{1}{2}$ x $64\frac{1}{2}$ inches.

The picture is sealed by the Emperor and bears written by himself two large bold characters, Yu Pi, meaning "Imperial Brush."

An eulogy written by Ho Chih Chung, his Chief Councillor, reads after this manner.

"The physical features of the animal creation are pre-ordained according to locality and climate. Thus the colors of the rose are not those of the wild goose nor the plumage of birds of paradise and phoenixes given to domestic geese and ducks. Black herons, white chickens, red and yellow birds are different.

"The eagle is a bird of the west, ferocious in nature and tanned in color. A white eagle is seldom seen. The influence of your Majesty's virtue and benevolence not only extends to Heaven and Earth but also to the animal and vegetable kingdom, resembling as they do, a blessed omen of a mighty nation.

"Yesterday your minister went to the garden behind the palace and saw a big eagle, nearly pure white, standing on a frame; greatly was he perplexed; the picture was so vivid that he felt he was in the actual presence of the bird. The stately form, the strong wings, the long feather, the vigorous neck, all conspired to give it the appearance of an albatross*. Surely it is a response to your Majesty's virtue and benevolence. Not only is the bird a good omen but the brush of genius with which it was drawn cannot be surpassed.

"Grand Councillor

"Your Minister

"Ho Chih Chung"

*In comparing the Eagle of the picture with an Albatross the Minister emphasizes the strength of the drawing.

ARTIST'S BIOGRAPHY: Hui Tsung reigned A.D. 1101. 1125 and was an artist and calligrapher of high merit. In the first year of his reign he established a school of calligraphy and painting which survived until the time of the Mings. During the wars in which the Khans gradually conquered China he was taken prisoner and carried off to Tartary where he died in 1135, having suffered ten years' captivity.

INK PAINTING WITH SLIGHT COLOR ON SILK.

[*See Illustration*]



PAINTING BY THE EMPEROR HUI TSOUNG
SUNG

[NUMBER 115]

116 MING PAINTING

SUBJECT: Representing the Eight Immortals entertaining the Western Queen Dowager.

ARTIST: Unknown.

Picture framed in hardwood. Size, $19\frac{1}{2}$ x $20\frac{1}{2}$ inches.

IN MANY COLORS WITH GOLD BACKGROUND ON SILK; MOUNTED ON WOOD.

*117 FOURTEENTH CENTURY PAINTING YUAN

SUBJECT: The Emperor Wu Te seeking the Elixir of Life.

ARTIST: Chao Meng-fu. Size, $37\frac{1}{2}$ x 49 inches.

The Han Emperor Wu Te, is known in history as a mystic and an ardent student of the Tao. In his reign lived an alchemist, Li Shan-kung, who professed to know the whereabouts of the Elixir of Life. Wu Ti believed in him and sent him on a voyage to obtain it but Li died on the way. The credulity of the Emperor may be realized from the fact that he would not believe his favorite dead but rather that he had been called away to be a god!

ARTIST'S BIOGRAPHY: When the House of Sung was gradually retiring to the south before the conquering Mongols and about the year 1254 of our era, was born Chao Meng-fu sometimes known as the Apostle of Pine-trees and Snow. The Mongols eventually established their rule over the whole of China in 1280 and six years after this we read of Chao's being summoned to Court and appointed secretary in the Board of War. By 1316 he had risen to a high post in the Han-lin College, and was much esteemed by the Emperor, who always addressed him by his style Tzu-ang instead of using his official name Meng-fu. "As a calligraphist, his name was known all over the Empire; and his pictures of scenery, trees, rocks, flowers, bamboos, people and horses were exceedingly delicate and refined."

LIGHT COLORED PAINTING ON SILK, signed Tzu-ang, sealed by the artist and dated the 3rd Moon of the 3rd year of the reign of Ta Te, (A.D. 1299).

118 MING PAINTING

SUBJECT: Partridges and Flowers.

ARTIST: Unknown.

A long panel exquisitely drawn. Pale colors on silk.

Size, 12 x 98 inches.

119 FOURTEENTH CENTURY PAINTING LATE YUAN

SUBJECT: A Lohan and Tiger.

ARTIST: Unknown.

Size, $8\frac{1}{2}$ x $12\frac{1}{2}$ inches.

120 SEVENTEENTH CENTURY DRAWING LATE MING

SUBJECT: Lady Yang Guei Fei leaving her palace with her lord, the Emperor Tang Ming.

Picture unsigned.

Size, $9\frac{1}{2}$ x 57 inches.

121 SEVENTEENTH CENTURY PAINTING LATE MING

SUBJECT: Lotus and Aigrets.

ARTIST: Chien Juin.

Size, 38 x 42 inches.

A NOTABLY BEAUTIFUL PAINTING ON SILK.

SECOND SESSION

SATURDAY AFTERNOON, FEBRUARY 17, 1917

AT 2:30 O'CLOCK

Lots 122 to 264

122 BLUE AND WHITE BOTTLE CHIEN LUNG

A small crackled bottle with a country scene representing lakes and mountains, little Chinese houses, and three little boats, with one or two fishermen and other figures completing the picture, which is done in blue on a surface now crackled, of white porcelain.

Height, with stand, $7\frac{1}{2}$ inches.

123 FABULOUS FOO DOG IN PORCELANOUS POT-
TERY YUAN OR EARLY MING

Three-colored porcelain-like pottery dog, with separate stand, likewise in pottery. The aubergine, yellow and turquoise green are of fine hues. The natural tone of the pottery unglazed, forming a fourth color.

Height, 17 inches.

[*See Illustration*]

124 CARVED STONE SHEEP MING

The animal appears to be in the act of rising from the ground. Little lambs by its side. Of curious design, peculiarly Chinese.

Length, $8\frac{1}{2}$ inches.

125 BUDDHIST SHRINE IN GILT LACQUER MING

The deity is represented in habitual pose, sitting in a cavern, about which great snakes entwine. He rests upon a lotus blossom surmounted by a horned beast.

Height, 41 inches.



FINE FOO DOG IN POTTERY
YUAN OR EARLY MING

[NUMBER 123]

126 TALL AUBERGINE VASE MING

Of fine shape and glaze. The lining of the bottle is of a dull turquoise green. Short globular body, with long, broad neck. Height, with stand, 19 inches.

127 POTTERY FIGURE OF AN IMMORTAL CHIEN LUNG

Representing Tieh Guei Li, one of the eight sages. The lean, haggard figure is represented seated, his hair encrusted with snail shells, which likewise stud the knotted feet and arms. He rests against the hollowed stump of a tree, upon which Chinese characters are incised. The cloak, which only partly covers his figure, is of a celadon crackled glaze. Other glazing studs the piece. Books rest by his side. Height, with stand, $8\frac{1}{2}$ inches.

128 SPLENDID PILGRIM BOTTLE YUNG CHUNG

Of grayish celadon with very broad crackle. A vessel of heavy proportions, and notably fine and perfect lines.

Height, with stand, 21 inches.

129 GOLD LACQUER IMAGE MING

One of the gods of war in full armor. A small figure standing on a rockery, with hands together in the attitude of prayer. Features well drawn. The body, thick and heavy, characterizing power. Height, 14 inches.

130 CARVED PANEL PICTURE EARLY CHING

On a dull yellow lacquer, fruits, birds, and flowers in carved ivory, with rockeries and trees of carved wood forming a graceful and delicate picture. The ivory is painted the colors of fruits and birds. Height, 42 inches.

Breadth, $27\frac{1}{2}$ inches.

- 131 CARVED PANEL PICTURE EARLY CHING
 Mate to foregoing. The peculiar fruit represented in this picture is the fragrant "Buddha's Fingers," favored by the Chinese.
 Height, 42 inches.
 Breadth, 27½ inches.
- 132 SMALL STONE IMAGE SUNG
 Representing the Goddess Wun Hsu (Queen of Paradise). Chinese characters on the back at the base.
 Height, 15 inches.
- 133 CELADON CENSER LATE SUNG OR EARLY YUAN
 What is known to the Chinese as *lung chuan* ware. A tripod with handles of dull olive green. Of the shape of bronze and brass censers. Almost no crackle.
 Height, with stand, 8 inches.
- 134 EXCAVATED POTTERY PIG STYE TANG PERIOD
 A miniature pig is represented in an enclosure beside a little outhouse; the size of a toy. The glaze has assumed a mother-of-pearl quality.
 Width, 9 inches.
- 135 PEACOCK GREEN BOTTLE KANG HSI
 Of superb coloring and a single uniform glaze. Splendid globular lines, the mouth mounted with a rim of gold.
 Height, with stand, 13 inches.
- 136 CARVED WOODEN FIGURE SEVENTEENTH CENTURY
 Representing the God of Mars; one leg resting upon a chained fabulous beast; a conspicuous and extravagant conception of this war deity. He carries a gourd-shaped bottle on his back. The eyes and teeth are inlaid with white wood, contrasting with the deep brown of the figure. The base represents a rockery in softer, stained wood.
 Height, 26½ inches.



POTTERY COWHERD ON BUFFALO
LATE MING
[NUMBER 137]

137 POTTERY COWHERD ON BUFFALO LATE MING

In three colors; the animal being of brown, the clothing of the boy in turquoise blue and yellow. The cow is well molded, and the boy riding upon it has a natural Chinese pose. The cow, while swishing its tail, seems to be bel-lowing, while the boy appears to be droning some pastoral lay.

Height, with stand, 14 inches.

[*See Illustration*]

138 WHITE RECTILINEAR JAR SUNG

Rising from a narrow base the vessel expands gradually to the shoulder, then closes rapidly to the small square neck. The lower panels are covered, beneath the glaze, with embossed Chinese characters. The shoulder panels sustain archaic designs comprising geometric lines and dragons' heads. A narrow fret is traced round the neck. (The jar was broken before it left China, but skillfully repaired by Chinese artisans).

Height, with stand, 10 inches.

139 SILVER GRAY BOTTLE SUNG

A short, broad ovoid jar of rare coloring, which is uniform except for a single "thumb print" spot at the side of the narrow, short neck. A piece of unusual quality.

Height, with stand, 4 inches; breadth, $4\frac{1}{4}$ inches.

140 CARVED FIGURE OF A LADY MING

In soapstone. Gracefully draped and of beauty according to Chinese ideas. A delicate outline of flowers and other designs is traced upon the coat after the manner of Chinese embroideries. The red paint upon the shoes and the green that formed the lining of the coat have worn away, but the black of the hair still remains. (The head of the figure has been broken and replaced).

Height, with stand, 9 inches.

141 PEACH BLOW BOTTLE YUNG CHUNG

A bottle-shaped vase of beautiful lines and fine coloring. Of one faintly mottled shade, with a slight paling toward the mouth. Height, with stand, 12 inches.

142 GREEN CELADON FLOWER POT MING

Beautiful glaze and coloring. A low broad bowl with a full open top and water hole at base; of seaweed green; a broad decorated band binds the pot, which stands upon three short, heavy legs. Height, with stand, $9\frac{1}{2}$ inches. Breadth, $10\frac{1}{2}$ inches.

143 THE GOD OF LONGEVITY ENSHRINED AMONG
THE EIGHT IMMORTALS YUAN

Nine separate pottery figures forming a set; the immortals standing upon clouds, each in the pose peculiarly ascribed to him; the God of Longevity, represented with the conventional elongation of head, is seated upon a fawn, surmounted on what appears to be a rockery. The chiseling and glazing are both of a fine quality, the latter showing in places a quality of iridescence. The entire set being intact is unusual.

Height of small figures, $11\frac{1}{2}$ inches.

Height of central figure, 14 inches.

144 EXCAVATED WATER BUCKET TANG

A small pottery water bucket in perfect preservation. Beautiful mother-of-pearl patina with a silver and greenish hue. Tall heavy handle shaped like that of a bell, the bowl being of the shape of a jardiniere. Lined about body and heavily rimmed. Held in place by an embracing hard wood stand. Height, 9 inches.

[See Illustration]



POTTERY BUCKET FROM A GRAVE
TANG

[NUMBER 144]

- 145 GLAZED CENSER IN BROWN EARLY MING
Tall ornamented pot on tripod. Dragon medallions raised upon sides of bowl, and little figures of priests. Grotesque animal heads at base of handles and feet.
Height, with stand, 13½ inches.
- 146 PEACOCK GREEN BEAKER MING
The lower part of the vessel ovoid in shape; the neck large and flaring. Broad crackle covers the vase, the body of which is of a heavier color than the neck. (Slight chip on the lip).
Height, with stand, 12 inches.
- 147 TALL CELADON VASE IN DULL OLIVE LATE SUNG
OR EARLY YUAN
With a floral design raised on body beneath the glazing; broad crackle over most of the vessel; shaped as if in two parts, one superimposed upon the other, the lower being ovoid, the top cylindrical.
Height, with stand, 20½ inches.
- 148 SANG DE BOEUF BOTTLE CHIEN LUNG
Ovoid body and tall straight neck. Beautiful shades of mottled coloring. Rim of white with fine crackle.
Height, with stand, 16½ inches.
- 149 BOTTLE IN SPLASHED GLAZING CHIEN LUNG
Short, thick body, with gracefully tapering neck, white rimmed. Varied hues of lustrous glazing.
Height, with stand, 15 inches.
- 150 LARGE POT WITH LACQUER BLACK DECORATIONS SUNG
Ovoid in shape; the base unglazed; heavy decorations forming a band of lacquer or mirror-black, above which rides a floral scroll.
Height, with stand, 14 inches.

151 SACRIFICIAL CUP OF RHINOCEROS HORN

CHIEN LUNG

Superbly shaped and carved. An archaic band surrounding the cup; fabulous reptiles forming the handle; a delicate fret work bordering the rim. Also of beautiful color.

Height, with stand, $4\frac{1}{2}$ inches.

152 GOLD LACQUERED FIGURE MING

Representing Tieh Guei Li, one of the Eight Immortals, who found happiness in poverty and contemplation. The figure is carved with the usual Chinese extravagance, almost bordering on caricature, and is noteworthy in conception. The smiling skeleton makes his way along the road with the help of a gnarled staff; his clothes are falling from his back; he carries a roll of letters; and by his side is a gourd of water.

Height, 14 inches.

153 PEACH BLOOM BOTTLE YUNG CHUNG

Ovoid body with tall cylindrical neck. Rich color and strong lines. On handsome hard wood stand.

Height, with stand, 14 inches.

154 ENAMELED POT OF FLOWERS IN SEMI-PRECIOUS STONES EARLY CHING

Upon the gilded surface of the pot are enameled panels depicting scenes of village life. Gnarled trees, heavily flowered with jade, coral, and agate blossoms.

Height, with stand, 21 inches.

155 ENAMELED POT OF FLOWERS IN SEMI-PRECIOUS STONES EARLY CHING

Mate to foregoing.

Height, with stand, 23 inches.

156 SANG DE BOEUF BOTTLE KANG HSI

Of rare quality. A short ovoid bottle swelling rapidly from the base to the full breadth of the vessel, then tapering slowly to the neck. The neck of the bottle has been broken and refitted by means of a gilded band.

Height, with stand, $10\frac{1}{2}$ inches.

[See Illustration]

157 PAIR OF SEMI-EGGSHELL CUPS AND TRAYS

CHIEN LUNG

Blue and white tea cups with covers and oblong trays; finely worked rice pattern design throughout. The white is of a watery green tinge. Breadth of cups, $4\frac{1}{2}$ inches.

Breadth of trays, $5\frac{1}{2}$ inches.

158 ROUND PORCELAIN PANEL CHIEN LUNG

A white lion and cubs of mythological grotesqueness are playing round a sphere, which, like the body of the plaque, is of mustard yellow ground. The panel is framed in hard wood and mounted on a well carved, high stand.

Height, 14 inches.

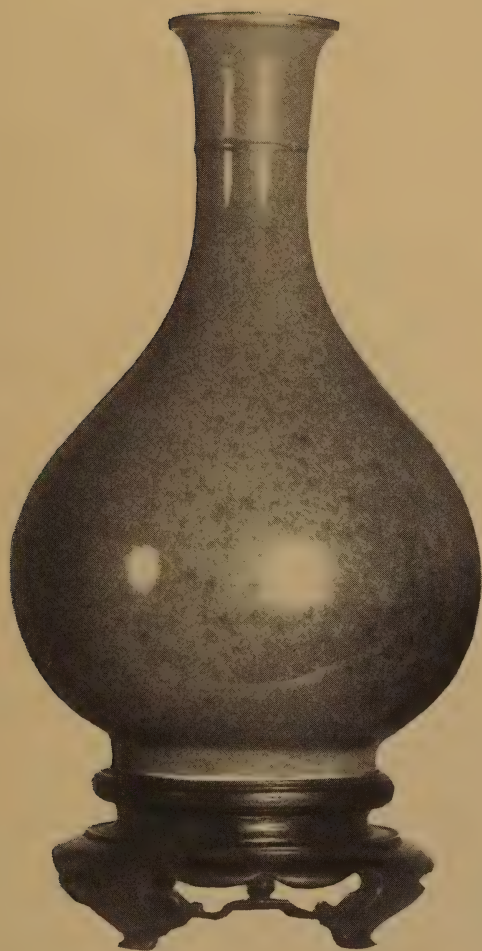
159 CARVED STONE PANEL LANDSCAPE CHIEN LUNG

The stone carver has made use of a soapstone slab of two colors, carving upon it a typical mountain and water scene. On the paler stone a slight greenish hue has been painted to give a natural effect to trees and water. Framed and mounted on a stand of carved wood. Height, $38\frac{1}{2}$ inches.

160 SMALL FAMILLE ROSE PANEL YUNG CHUNG

The panel, which is round, is largely covered with a beautiful spray of chrysanthemums in pink and yellow, the leaves and branches being of a delicate green. In a round frame and mounted on a tall gracefully carved stand.

Height, with stand, $10\frac{1}{2}$ inches.



RARE SANG DE BOEUF BOTTLE
KANG HSI
[NUMBER 156]

161 MOONLIGHT VASE KANG HSI

Upon the Clair de Lune body of the porcelain is a delicate, beautifully drawn tree with bamboo shoots, and two or three swallows tossing about among the branches. Being of white the design is so delicate as to be almost unnoticeable. The vessel is tall, almost cylindrical to the shoulder, then bending abruptly to the neck, which is again cylindrical until it reaches the lip.

Height, with stand, 20 inches.

162 TALL BLUE AND WHITE TEAPOT CHIEN LUNG

A pot in fine color, standing on four legs. Lotus blossom decorations with the symbols of Buddhism.

Height, with stand, 10 inches.

163 TALL BLUE AND WHITE TEAPOT CHIEN LUNG

Mate to foregoing.

Height, with stand, 10 inches.

164 PAIR OF RICE BOWLS KANG HSI

Delicate porcelain of beautiful lines, in egg yolk yellow; embossed medallions and tracery of conventional clouds beneath the glaze.

Width, $4\frac{1}{2}$ inches.

165 SPEARED DISC IN ANCIENT JADE

FROM A VERY EARLY DYNASTY

Both the colors of the stone and the carving indicate great age. On the face of the spear ancient Chinese characters are incised upon a panel flanked by archaic dragons, which appear also around the disc. On the back of the latter an archaic decorative device is incised; and on the back of the spear, rising above the waves of eternity, is an astrological or astronomical device. The jade is mounted upon a fittingly carved hard wood stand.

Height, with stand, 16 inches.

[See Illustration]



SPEARED DISK IN ANCIENT JADE
FROM A VERY EARLY DYNASTY
POSSIBLY HAN

[NUMBER 165]

166 OLD JADE CUP SUNG

Of the shape of a small pitcher; beautiful color and lines; little decoration, only a fluted band surrounding the vessel.

Height, with stand, 4 inches.

167 PAIR OF FAMILLE ROSE WINE CUPS AND SAUCERS CHIEN LUNG

Made in the shape of halved peaches and of the color of the fruit, with the exception of the interior, which is of fine gilding.

Breadth of cups, $2\frac{1}{2}$ inches.

Breadth of saucers, 4 inches.

168 BLANC DE CHINE WINE CUP

LATE MING OR EARLY CHING

An exquisite piece of white ware of unusual shape, with incised Chinese characters and a seal on one side, and a stork on the other.

Height, with stand, 3 inches.

169 WINE CUP OF RHINOCEROS HORN CHIEN LUNG

Carved in the shape of a lotus blossom, with leaves and shell fish fastened upon it. Of rich deep brown.

Height, with stand, $4\frac{1}{2}$ inches.

170 THREE CHARMS EARLY CHING

The first representing a twisted flower in mutton-fat jade.

The second, an agate fruit.

The third, squirrels at play, in mutton fat jade.

All are nicely carved after the manner of Chinese charms, the stone cutter suiting his idea to the piece of stone which he has to work upon.

171 WHITE JADE CHARM EARLY CHING

Representing pair of gold fish fantastically twisted.

172 CARVED SOAPSTONE GROUP CHIEN LUNG

Representing two old fishermen and a boy with a gourd water vessel. One of the figures holds a fish in the hand and is about to place it in a basket. The attitudes and the expressions are peculiarly Chinese.

Width, $5\frac{1}{2}$ inches.

173 WHITE JADE IMAGE CHIEN LUNG

With a small green stone set in forehead. The figure is a Kwan-Yin, the Goddess of Mercy, with a benign expression upon her countenance. A beautiful piece of mottled stone.

Height, with stand, 9 inches.

174 SOAPSTONE FIGURE OF A LOHAN, DISCIPLE OF BUDDHA CHIEN LUNG

An exquisite small piece of carving. The head and features are very expressive, the drapery notably graceful. The border of the latter is inset with small pearls. The old man holds in his hand a bowl from which a dragon lifts its head, showing that he has tamed the creature.

Height, with stand, 4 inches.

175 THREE CARVED GLASS SNUFF BOTTLES

EARLY CHING

(a) A short globular bottle in white with an amber quality of red glass gracefully twisted into long slender dragons with bifurcated tails. Green jade stopper.

(b) Amber colored glass with blue, green and salmon ornamentations representing waves, flowers and insects. Amethyst stopper.

(c) Tall bottle in white glass with red panel decorations and handles, the former representing little scenes. Green jade and silver stopper.

- 176 HORSE IN CARVED CRYSTAL KANG HSI
The creature is reclining with its head thrown back, a little monkey is at its tail. The crystal has a hair-like quality within. Length, $4\frac{1}{2}$ inches.
- 177 CORAL SNUFF BOTTLE CHIEN LUNG
A delicate little bottle of nice color with graceful carving of fruit and insects. Green jade stopper. Height, 2 inches.
- 178 LARGE CELADON PILGRIM BOTTLE CHIEN LUNG
Of a wintergreen hue; no crackle; notably graceful lines. Not globular but of medallion shape, with protrusions at the sides. Graceful simple handles from body to neck. A splendid piece. Height, with stand, $38\frac{1}{2}$ inches
[*See Illustration*]
- 179 AMBER SNUFF BOTTLE CHIEN LUNG
What is known as cloudy amber; of beautiful color and lines, with a stopper of green jade and agate.
- 180 LAPIS LAZULI SNUFF BOTTLE CHIEN LUNG
A graceful small bottle of fine, rich blue, with a pink coral and white jade stopper.
- 181 SEVEN LADY'S CHARMS EARLY CHING
(a) Agate drop of clear color highly polished, with graceful foliage and an insect.
(b) Turquoise, representing a squirrel in a grapevine.
(c) Agate gold fish of extravagant proportions
(d) Agate leaf and flower, with a shell and a duck lying upon it.
(e) Pair of mythological dogs in agate.
(f) White jade drop with Chinese characters on one side and a country boy with a cow beneath a tree on the other.
(g) Two-colored agate piece, with leaves and an insect.



BEAUTIFUL PILGRIM BOTTLE IN CELADON
CHIEN LUNG
[NUMBER 178]

182 PAIR OF CRYSTAL SCENT BOTTLES CHAR CHING

Carved from a single piece. A very clear, beautiful crystal bottle sustaining a dragon and a phoenix, the emblem of the Emperor and the Empress. Lion head handles with loose rings carved from the same piece of crystal.

Height, with stand, $7\frac{1}{2}$ inches.

183 BLACK TOURMALINE SNUFF BOTTLE

CHIEN LUNG

An uncommon stone. A design of trees, bamboos, a rockery, and a bird carved upon it. Pink crystal stopper.

Height, with stand, 3 inches.

184 AMETHYST SNUFF BOTTLE CHIEN LUNG

Carved in the shape of a gourd, with leaves; green jade stopper.

Height, with stand, 2 inches.

185 MINIATURE BLACK WOOD TEMPLE CHIEN LUNG

Inlaid with cloisonne panels of beautiful design and coloring; pillars supporting the roof are of jade. A replica of larger shrines.

Height, 26 inches.

186 FULL-SIZED SWEETMEAT BOX IN JADE

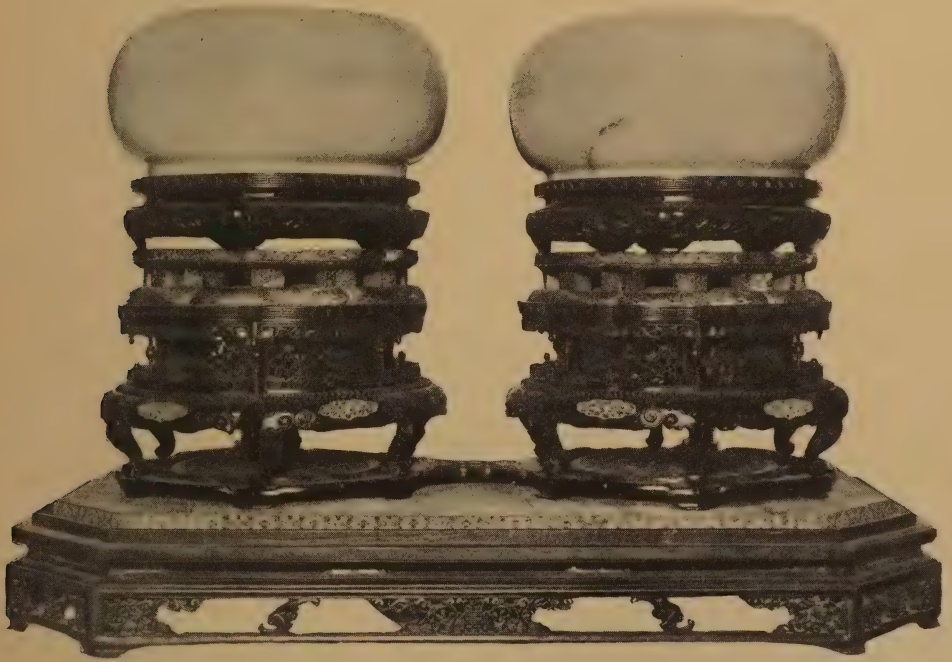
CHIEN LUNG

An unusual piece of mutton-fat jade; cut with great precision and care into the shape of the recognized sweetmeat box, which is sent from house to house by friends at New Year's time. The boxes are usually of papier-mache or lacquered wood; it is therefore supposed that these were for an imperial gift. A very fine fretwork along the edge on the cover where it meets the bowl is the only ornamentation, except a swallow on the wing at one side of the cover. Mounted on high carved wood stand inlaid with a greenish substance and cushioned with silk.

Height, on stand, 15 inches.

Breadth of bowl, $11\frac{1}{2}$ inches.

[See Illustration]



SWEETMEAT BOXES IN WHITE JADE
CHIEN LUNG

[NUMBERS 186 AND 187]

187 FULL-SIZED SWEETMEAT BOX IN JADE

CHIEN LUNG

Mate to foregoing, the only difference being that instead of the swallow a stalk of bamboo is laid over one side.

Height, on stand, 15 inches.

Breadth of bowl, 11½ inches.

[*See Illustration*]

183 THREE-COLORED POTTERY FIGURE MING

Representing the hermit god of literature. A fine piece of sculpturing; the head, particularly good, is of noble countenance. The old man stands erect and the robes drape from him gracefully. The entire figure is glazed.

Height, with stand, 25 inches.

189 THREE-COLORED GLAZED FIGURE MING

Representing the Goddess Chao Chuin, beneficent deity. The gracefully chiseled face is left unglazed; the head piece, however, like the drapery and the seat upon which the goddess rests, are highly glazed in yellow, brown, and green.

Height, with stand, 25 inches.

190 SEPIA AND CREAM-COLORED JAR SUNG

Expanding in shape from the comparatively narrow base. Crude drawings in sepia are paneled upon an ivory ground, representing a flying stork, two cranes, and a rabbit in the main decorative band. Floral bands on shoulder and at base.

Height, with stand, 12½ inches.

191 TURQUOISE PORCELAIN SNUFF BOTTLE

CHIEN LUNG

In turquoise blue porcelain; dragons notably well shaped, and as if heavily carved, float among the clouds according to the conventional idea. Gilded rim and red agate stopper.

Height, with stand, 4 inches.

- 192 MANCHU LADY'S HEAD DRESS CHING
A black basket work frame covered with jewelry inlaid with Chinese kingfisher feathers, which appear to be enameled, on gilded brass. Artificial gems and real semi-precious stones stud the jewelry. Contained in a Chinese lacquer hat box. Width, $11\frac{1}{2}$ inches.
- 193 BUDDHIST SHRINE IN THREE-COLORED POTTERY MING
A graceful cavern shrine; the goddess seated within; a censer is placed before her. A copy of such shrines as are found throughout the countryside in China. Of the finest Ming coloring. Height, with stand, $13\frac{1}{2}$ inches.
- 194 WHITE JADE SNUFF BOTTLE CHIEN LUNG
An exquisite, undecorated rectilinear bottle in mutton-fat jade. Stopper of blue porcelain. Height, with stand, 3 inches.
- 195 PEACOCK BLUE VASE YUNG CHUNG
Of delightful color; ovoid in body, with a broad neck; interior unglazed; a fine crackle lends character to the entire exterior. Height, with stand, 15 inches.
- 196 PEACOCK GREEN VASE YUNG CHUNG
Similar to foregoing, but of a slightly deeper hue; a gilded band binding the rim; fine crackle throughout. Height, with stand, $16\frac{1}{2}$ inches.
- 197 TEA-DUST, GOURD-SHAPED BOTTLE CHAR CHING
A handsome example of this peculiar enamel; the bottle is undecorated except for a ribbon binding it about the middle. Height, with stand, $13\frac{1}{2}$ inches.

- 198 PORCELAINOUS POTTERY CENSER KANG HSI
In turquoise blue. Of solid ovoid shape; plain dignified lines, and rich coloring. Height, with stand, 5 inches.
- 199 POTTERY JAR WITH COVER TANG
Of fine oviform shape; half the body glazed in an ivory white; four handles and separate lid. Unusual preservation. Height, with stand, 14 inches.
- 200 CYLINDRICAL POTTERY JAR SUNG
The glaze being of ivory white; the decorations, which are bold, in sepia. An upper and a lower band bind the jar; a cluster of flowers decorate one side. Height, with stand, 12 inches.
- 201 HEAVY CELADON BOWL SUNG
With a mustard color glaze. Linear decoration outside; floral decorations under the glaze within. Width, $7\frac{1}{2}$ inches.
- 202 DELICATE CELADON BOWL SUNG
Of greenish gray glazing. From a small base the bowl flares to considerable breadth, though remaining low. Plain exterior, handsomely lined floral interior. Of beautiful color. Width, $5\frac{1}{2}$ inches.
- 203 OLD JADE SHRINE CHIEN LUNG
Representing a Lohan, or disciple of Buddha, sitting cross-legged in a cave in the act of expounding the law. The stone is evidently a very old one, probably carved in more recent years. An inscription is incised in Chinese characters on the upper left hand face of the stone. Height, with stand, 5 inches.

204 FULL-SIZED THREE-COLORED FISH BOWL

LATE MING OR EARLY CHING

An unusually large piece of pottery of fine shape, colors and design. The heavy bowl is rimmed with blue glaze; the base color of the sides is yellow, upon which little scenes, floral decorations and Chinese characters appear. The stand, which is separate, is likewise decorated in fitting colors and design. The whole is surmounted on a hard wood stand.

Height, with stand, 42 inches.

Breadth, 36 inches.

205 IMPERIAL YELLOW RUG CHIEN LUNG

Decorations in peach bloom and blue; five medallions and floral devices upon the field; a T fret border. Of rare coloring.

Size, 5 feet 8 inches x 3 feet 10 inches.

206 RUG IN PEACH BLOW AND GOLD CHIEN LUNG

With rich blue decorations; lotus and cloud design. A piece of superb coloring.

Size, 7 feet x 8 feet 5 inches.

207 FABULOUS ANIMAL RUG CHIEN LUNG

A rug in faded salmon with Heavenly Dogs in the corners and a Kylin (mythical animal which appeared at the time of Confucius' birth) in the center. Plain Swastika fret border.

Size, 8 feet x 5 feet 6 inches.

208 RICH BLUE AND WHITE MAT TOUCHED WITH
PEACH BLOW CHIEN LUNG

Four Heavenly Dogs surround a central sphere in which a scene is drawn with the added color of peach blow. The Buddhist devices in the borders are set into panels. A brown, which originally added another color to the rug, has corroded, deeply lining the rest of the pile.

Size, 1 foot 11 inches x 3 feet 10 inches.

- 209 IMPERIAL YELLOW SPOTTED RUG CHIEN LUNG
 With five medallions in blue and white, and corresponding border decorated with the added color of peach bloom.
 Size, 7 feet 5 inches x 4 feet 10 inches.
- 210 IMPERIAL YELLOW RUG CHIEN LUNG
 Designs of antique vessels containing flowers all heavily embossed. Border with a lotus chain.
 Size, 6 feet 5 inches x 4 feet 4 inches.
- 211 RICH BLUE AND GOLD RUG CHIEN LUNG
 With geometric dragon corners and floral center devices. The border sustains Buddhist and other symbols. The brown is deeply corroded, embossing the other colors.
 Size, 4 feet 2 inches x 2 feet.
- 212 OLD CEREMONIAL SQUARE CHIEN LUNG
 In beautiful faded peach bloom, with a harmonizing border of faded gold; decorations throughout in blue and white; an outer framing border of natural hair. With the exception of the inner border and the corner pieces, which are geometric, the design is floral throughout, representing the conventional lotus, the symbol of Buddhism, with fantastic butterflies thrown here and there among the branches.
 Size, 10 feet 9 inches x 9 feet 7 inches.
- 213 RICH BLUE MAT CHIEN LUNG
 With design in silver white and pale blue. Deer, pine tree and bat, symbols of good omen, are worked into scenes on either side of the medallion. Three borders, whereof the main feature is a lotus design, alternating with Shou characters and bats.
 Size, 3 feet 9 inches x 2 feet 3 inches.

- 214 MAT OF DOUBLE SQUARES CHIEN LUNG
In burnished gold and blue; lotus and swastika design; the brown, deeply corroded, embosses the other colors.
Size, 2 feet 5 inches x 4 feet 6 inches.
- 215 FIVE-DRAGON RUG YUNG CHUNG
In burnished yellow. A wave design surrounding the borders, enclosing four smaller dragons and a larger central one in blue, floating among cloud devices.
Size, 3 feet 1 inch x 2 feet 11 inches.
- 216 BLUE AND BROWN RUG EARLY CHING
Rug of rare dark tones, bearing five medallions, the flowers of the four seasons, lotus and butterflies.
Size, 5 feet 11 inches x 4 feet 2 inches.
- 217 RUG OF GOLDEN COIN DESIGN CHIEN LUNG
Greenish yellow in tone with all-over design. A rug of superb secondary colors, fine blues, salmon reds and dull ivories.
Size, 6 feet 2 inches x 4 feet 4 inches.
- 218 SIX EMBROIDERED PANELS CHIEN LUNG
Rich in color; representing extravagantly colored birds, flowers and rockeries. The pieces have evidently been trimmed. Contained in a yellow silk case.
Size, each, 9 inches x 12 inches.
- 219 PAIR OF OLD KUS-SU (TAPESTRY) PANELS
CHIEN LUNG
Of wonderful grace, representing a flying dragon among lotus blossoms. Worked in golden thread shaded with pale blue silk upon a field of what has been described as "midnight blue." Framed with a band of blue and gold brocade.
Size, 7½ inches x 27 inches.

220 PAIR OF OLD KUS-SU (TAPESTRY) PANELS

CHIEN LUNG

Mate to foregoing.

Size, 6 x 16 inches.

221 PAIR OF TAPESTRY PANELS CHIEN LUNG

Hangings of beautiful tone, the main section representing a floral display; a little scene in the upper portion of one; in the other a floral design. Bordered with a blue band with floral chain in gold. Size, 14 inches x 9 inches.

222 OLD ARCHED TAPESTRY TEMPLE CURTAIN

KANG HSI

On a field of burnt amber dragons cavort about flaming balls; at the base the Waves of Eternity are represented; in the broad upper panel phoenixes fly among roses. A broad blue band with designs containing flowers, Chinese characters and bats border the curtain.

Size, 55 inches x 51 inches.

223 OLD KUS-SU HANGING YUNG CHING

Constructed in three sections, the upper panel being of dark blue, the lower of a paler hue. Floral sprays worked into two panels with beautiful delicacy. A small central panel in salmon color represents children at play. All three are bound together, as if framed, in black.

Size, 30 inches x 9 inches.

224 OLD KUS-SU PANEL YUNG CHUNG

Mate to foregoing.

Size, 30 inches x 9 inches.

225 OLD KUS-SU PANEL YUNG CHUNG

Mate to foregoing.

Size, 30 inches x 9 inches.

226 OLD KUS-SU PANEL YUNG CHUNG

Mate to foregoing.

Size, 30 inches x 9 inches.

227 PAIR OF OLD KUS-SU HANGINGS CHIEN LUNG

On a field of pale amber a lotus pond is represented in the usual Chinese upturned perspective. The smaller upper panels represent little pagoda scenes. The whole hanging is framed with black bands.

Size, $7\frac{1}{2}$ inches x 20 inches.

228 PAIR OF OLD TAPESTRY PANELS CHIEN LUNG

On a deep blue field brilliant flowers and birds rise above a rockery. Gold thread outlines some of the flowers.

Size, $7\frac{1}{2}$ inches x 20 inches.

229 HORIZONTAL TAPESTRY PANEL CHIEN LUNG

With great gold dragons following flaming spheres through heavens of the deepest blue; conventional water and spray designs form the base. The panel is bound with a broad amber-colored band.

Size, 48 inches x 17 inches.

230 PIECE OF OLD KUS-SU EARLY CHING

A beautiful pattern of lotus blossoms and various emblems; notable designing on a pale blue base. Devices worked in gold thread and white.

Size, 19 inches x 34 inches.

231 PIECE OF OLD EMBROIDERY EARLY CHING

On a field of golden yellow, a most artistic intricacy of lotus blossoms and vines is worked out in silver white, blue, pink and gold. Framed with a modern piece of brocade, edged with black.

Size, 32 inches x 31 inches.

232 PIECE OF OLD EMBROIDERY EARLY CHING

Over a field of faded imperial yellow graceful foliations of lotus leaves and blossoms, with here and there a bat in flight; the central medallion contained within a square around which a border in a harmonizing design is worked.

Size, 40 inches x 40 inches.

233 OLD FRAGMENT OF LOOSE-PILE PLUSH

In remarkable imitation gold.

Size, 56 inches x 26 inches.

234 FOURTEENTH CENTURY PAINTING YUAN

SUBJECT: Palace ladies.

ARTIST: Unknown.

Size, 7 x 9 inches.

Ladies and attendants on a balcony, huge fans, symbols of high station, behind them.

PAINTING IN COLORS ON SILK.

235 EARLY MING PAINTING

SUBJECT: Carp.

ARTIST: Chao Te.

Size, $27\frac{1}{2}$ x 47 inches.

A single massive fish vividly leaping from the water. While the creature's spike-like fins and scales are of regularity conventional among Chinese artists, its attitude impresses one as real to a supreme degree.

As is stated in the description of Sung Carp later, this fish is regarded as the king of sea life and is one of the Buddhist emblems of longevity, hence the desire of many painters to represent him with the greatest vigor.

INK PAINTING WITH SLIGHT COLOR ON SILK.

236 CHIEN LUNG PAINTING

SUBJECT: Animals, birds, figures, flowers, and fruits. Conglomerated according to Chinese ideas, showing the varied ability of the artist.

ARTIST: Unknown.

Size, $8\frac{1}{2}$ x $55\frac{1}{2}$ inches.

COLOR PAINTING ON SILK.

237 MING PAINTING

SUBJECT: Little house-boat in the snow.

ARTIST: Hsun Hsih.

Size, 9 x 12 inches.

COLOR PAINTING ON SILK.

238 FOURTEENTH CENTURY PAINTING LATE YUAN

SUBJECT: A Lohan.

ARTIST: Unknown. Size, $8\frac{1}{2}$ x $2\frac{1}{2}$ inches.

The Disciple of Buddha is represented wandering in company with an attendant or follower. Both figures are gazing upward and behind them.

COLOR PAINTING ON SILK.

239 EIGHTEENTH CENTURY PAINTING CHIEN LUNG

SUBJECT: Single lotus blossom with red dragon fly.

ARTIST: Lady Yui Hsing Lien . Size, 10 x 22 inches.

COLOR PAINTING ON SILK.

240 MING PAINTING

SUBJECT: Rain over the mountains.

ARTIST: Sia Shih Chun. Size, 13 x 9 inches.

INK PAINTING ON SILK.

241 MING PAINTING

SUBJECT: Water falls among bamboo and rock.

ARTIST: Sia Shih Chung. Size, 9 x 13 inches.

INK DRAWING OF IMPRESSIVE CHARACTER ON SILK.

242 SEVENTEENTH CENTURY PAINTING MING

SUBJECT: A Sage on a terrace, at his country retreat.
Tea is being served him while he meditates.

Picture unsigned. Size, 8 x 13 inches.

COLOR PAINTING ON SILK.

243 SEVENTEENTH CENTURY PAINTING

SUBJECT: Eagle on pine.

ARTIST: Unknown: Size, 30 x 51 inches.

A subject which Chinese painters have chosen for many ages. The eagle is represented here in a wild state, poised with head turned, on a branch of prickly pine.

INK DRAWING ON SILK.

244 MING PAINTING

SUBJECT: Birds and pine.

ARTIST: Unknown.

Size, 29 x 40 inches.

Birds poised on prickly pine branches, sprays of wild flowers beneath.

INK DRAWING WITH SLIGHT COLOR ON SILK.

245 SEVENTEENTH CENTURY PAINTING LATE MING

SUBJECT: Mountain scene. A little pagoda at the base of cliff, overlooking a mountain lake.

ARTIST: Lan, Ying.

Size, 9½ x 15 inches.

BLACK AND BROWN, WITH SLIGHT COLOR ON SILK.

246 WASH DRAWING MING

SUBJECT: A solitary fisherman.

Picture unsigned.

Size, 10 x 12 inches.

INK PAINTING ON SILK.

247 FOURTEENTH CENTURY PAINTING YUAN

SUBJECT: Palace ladies in a window.

Picture unsigned.

Size, 8½ x 9½ inches.

COLOR PAINTING ON SILK.

248 MING PAINTING

SUBJECT: General Chong Chieng returning to earth.

ARTIST: Hsin Chai.

Size, 10½ x 14 inches.

COLOR PAINTING ON SILK.

249 MING PAINTING

SUBJECT: Small boat on a mountain lake. A sage in contemplation.

Picture unsigned.

Size, 10½ x 11½ inches.

WASH DRAWING WITH SLIGHT COLOR ON SILK.

250 EIGHTEENTH CENTURY PAINTING

SUBJECT: A temple picture. The central figure representing the Buddha.

Picture unsigned.

Size, 17 x 25 inches.

HIGH COLORS ON PARCHMENT.

251 MING PAINTING

SUBJECT: Emperor Han Chao-chu asking Chong Liang for advice.

ARTIST: Ku Ling.

Size, 11½ x 16 inches.

PALE COLORS ON SILK.

252 MING PAINTING

SUBJECT: Lady Chai Wun-je of the Eastern Han carrying her favorite musical instrument.

ARTIST: Ku Ling.

Size, 12 x 14½ inches.

FAINT COLORS ON SILK.

253 SEVENTEENTH CENTURY PAINTING

SUBJECT: Emperor and Empress Han Hsien of the Three Kingdoms ordering Tuan Chung to assassinate the traitor Chao.

ARTIST: Ku Ling.

Size, 12 x 14½ inches.

FAINT COLORS ON SILK.

254 MING PAINTING

SUBJECT: A Landscape of Springtime.

ARTIST: Wun Bor-chun.

Size, 10 x 12 inches.

DAINTY PAINTING ON SILK.

255 MING PAINTING

SUBJECT: Boatman in a furious gale.

ARTIST: Tai Jin.

Size, 9 x 9 inches.

IN COLORS ON SILK.

256 MING PAINTING

SUBJECT: Portrait of a priest.

Picture not signed.

Size, 14 x 21 inches.

COLOR PAINTING ON SILK. Framed.

257 MING PAINTING

SUBJECT: Small houseboat on a mountain lake in winter.

ARTIST: Sia Shih-chun.

Size, 9½ x 13 inches.

COLOR PAINTING ON SILK.

258 EIGHTEENTH CENTURY PAINTING

SUBJECT: Mountains and trees with two small figures and a small temple.

ARTIST: Unknown.

Size, 19½ x 57 inches.

A BOLD FREE WASH DRAWING ON SILK.

259 SEVENTEENTH CENTURY PAINTING

SUBJECT: A small bird on a branch of plum blossoms about to dart at a school of minnows in a stream beneath.

ARTIST: De Hsi-sharn.

Size, 44 x 15 inches.

PAINTING IN COLORS ON SILK.

260 KANG HSI PAINTING

SUBJECT: Lady in a small boat gathering lotus.

ARTIST: Hsuin Chong-yen.

Size, 19½ x 53 inches.

COLOR PAINTING ON SILK.

261 CHIEN LUNG PAINTING

SUBJECT: Birds on over-hanging rocks.

ARTIST: Tong Yu-shu.

Size, 25 x 46 inches.

A BOLD CONCEPTION DRAWN IN INK ON SILK.

*262 SUNG PAINTING A.D. 960 TO 1280

SUBJECT: Carp.

ARTIST: Hsu Chung-chu.

Size, 39 x 74 inches.

Fishes and pond life for many centuries have been a favorite motive with Chinese painters, and the art which made a fish dart and turn and leap was theirs exclusively. Spirited and vivacious, this fine example was drawn when Chinese painting was at its zenith. Then no painter could claim success unless his work could prove its worth by exhibiting the spirit of the object drawn. No matter how well worked out in detail or correct in proportion, form or line, if it lacked vitality it was worthless.

The Carp is believed by many Chinese to be able to transform itself into a dragon and for that reason is held sacred. It is also regarded as the King of Fish and is one of the Buddhist emblems of longevity.

ARTIST'S BIOGRAPHY: Hsu Ch'ung-chu was a grandson of Hsu Hsi, a famous painter of flowers and insects. He was especially skilled in the painting of fish which drawn by him seemed to live and move in the water. He also painted flowers, birds and portraits of ladies.

INK PAINTING ON SILK.

*263 SUNG PAINTING A.D. 960 TO 1280

SUBJECT: The mountain retreat of Tao Hung-ching.

ARTIST: Chao Po-chu (Literary title, Chao Chien-Li.)

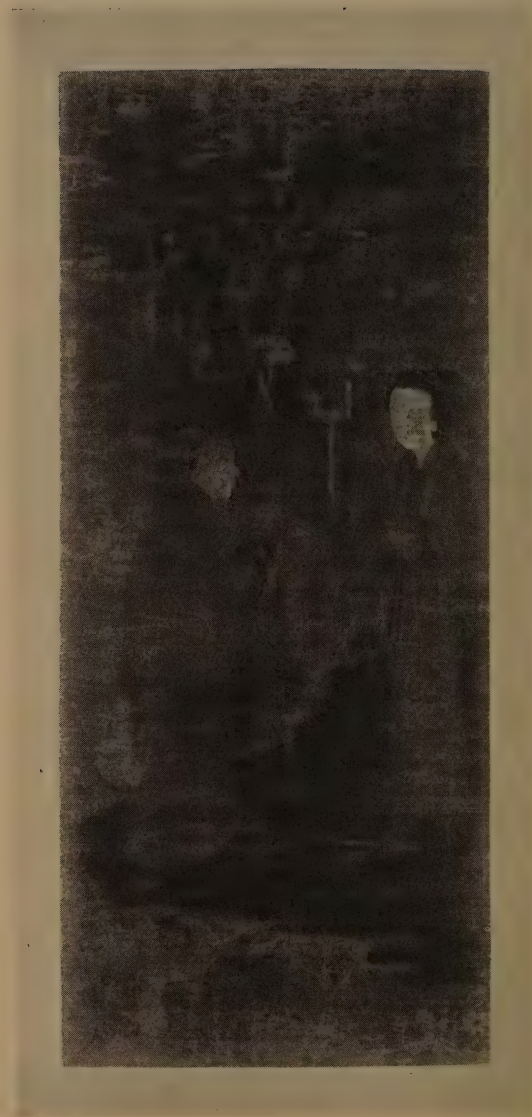
Size, 31½ x 61½ inches.

Tao Hung-Ching, a celebrated exponent of Taoism, lived A.D. 452-536 during the reign of Liang Wu Ti, who frequently sought his advice. T'ao abhorred the ways of courts, and long ere middle age had retreated to the Chu Chu Hills, where among the pine trees he gave himself up to a life of study and meditation. He died, happy and at peace, at the age of eighty-five years.

ARTIST'S BIOGRAPHY: Chao Po-chu, a versatile painter and a great soldier, more generally known by his literary title Chao Ch'ien Li.

AN INK PAINTING WITH SLIGHT COLOR ON SILK.

It bears the signature of the artist, Ch'ien Li Po Chu, which may be seen, partially covered with a seal, in the left hand lower corner of the picture.



NINTH CENTURY PAINTING BY YEN LI-PEN
TONG

[NUMBER 264]

*264 TANG PAINTING A.D. 618 TO 907

SUBJECT: The Marquis Jharn Chien meeting the angel
Chih Fier.

ARTIST: Yen Li-pen.

Size, 15 x 35 inches.

On this picture is written a description in ten characters by the Emperor Hui Tsung. It also bears three of his seals.

Chang Ch'ien, sent by the Emperor to discover the source of the Yellow River which was believed to rise in the Milky Way, came to a place where on one bank was a damsel spinning and on the opposite a young man leading an ox to the water. Chang Ch'ien asked what place it was and in reply the woman gave him her shuttle telling him when he got back to his own country to show it to Chun P'ing the star gazer, who would know from it where he had been. When the shuttle was shown to Chun P'ing, the wise man referred to his records and found that on the day and at the hour when Chang Ch'ien received the shuttle a strange star obtruded itself between Chih Nu and Ch'ien Niu, two constellations whose positions in the heavens are one on either side of the Milky Way, Chih Nu being the Spinning Damsel and Ch'ien Niu the Cow-herd. It was accordingly inferred as certain that the voyager had actually sailed upon the Milky Way. "Alas!" said he, "I might have asked for the Elixir of Life but I did not know they were Immortals!"

ARTIST'S BIOGRAPHY: Yen Li-pen who lived in the 7th century of our era was a famous artist of his day. It is written that the Emperor Tai Chung while walking in his garden saw two beautiful birds which so pleased him that he immediately sent for Yen to paint them. It was a very hot day and the artist was unwell but who dare disobey an Emperor? Yen went, and by the same evening the picture was finished. At his home he met his son, and said, "My son, painting is a noble art and has many charms, but all its nobility and charm are lost when one is obliged to paint in order to maintain an official position. Be either an artist or an official, but be not both at the same time!"

LIGHT COLOR PAINTING ON SILK.

[*See Illustration*]

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